

Understanding the Concepts of Water in Iranian Architecture Case Study: Solomon's Throne

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Abstract--*The global cultures and myths have considered water as a symbol of purity, fertility and beauty and have given it a role beyond its functional role. In ancient Iran, water was a messenger of light and purity and was of great value. Due to its logical and indigenous features, Iranian architecture has always tried to use environmental features and especially water, as one of the most important features, in the best possible manner. Apart from discussing performance and physical needs, it has always sought to use the beauty and perfection of water in the construction of buildings. Water, this life-giving element, is the first factor in human commitment to the earth. Water along with soil, fire and air are the four elements that make up the universe. Therefore, water becomes a factor in the direction of stillness, purification and peace, and it enters the architecture of all kinds of buildings, the most obvious of which we see in mosques and gardens. According to many experts, Sassanid architecture and art have been the basis for the formation of Islamic art and architecture, and the connecting element of these two important periods in the history of Iranian art, as well as previous periods, is attention to nature. One of the most famous architectural works of the Sassanid period, with its emphasis on the naturalistic aspects, is the Solomon's throne complex. The architecture of this complex, as one of the cases in which the body of the building is formed not by resisting the forces of nature nor by conscious submission, but in harmony with nature, is an example of the correct union of man and nature.*

Key words--*Water, Iranian architecture, Solomon's throne, Sassanids*

I. INTRODUCTION

From the Islamic point of view, there is a special similarity between man and nature, since the raw material of man's creation is taken from nature. Nature is the origin of man and the source of his life. Earth has been introduced as his mother, and water is the source of his life. Natural elements are all divine signs and an important source of knowledge of God. Water is an element that affects man more than any other natural element and has a closer connection with his soul. The role of water in the formation of early human habitats is to respond to a biological need. The Sassanid dynasty is the last pre-Islamic rule over Iran. The Sassanids established a national government that relied on a national religion and civilization that may not have been similar to that of Iran throughout its long history (Zarei, 2004: 127). Sassanid architecture is not only the architecture of palaces, but also the architecture of residential houses and, most importantly, fire temples and shrines and monuments, caravanserais and castles. Fire temples and shrines are the most remnants of Sassanid architecture. Cities, castles, palaces, temples, bridges and many other monuments from this period all speak of the greatness of the work and technique of architects and intimacy with nature in the

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Sassanid period as an honorable school for post-Islamic Iran. (Morteza, 4: 2009). By nature, we mean what man has not intended to create, or in fact, nature is the world of objects, and change is one of its characteristics. Man has lived in nature before living in cities. His tendency to change in nature gave rise to a view of philosophy called naturalism. Among the philosophers who have based their views on change in nature are Dennis Didro and Markie Dossad. Nature clearly intends to teach man order, clarity, and obedience to the laws of evolution and creation (Golparvarfard, 185: 2011). One of the most important buildings of this period that we will study in this research is Solomon's throne. The complex is located in a high valley north of Takab, on the southern edge of Balkash with a row of high peaks, and has aligned itself with the surrounding area. The Solomon's throne complex is one of the ten largest heritage projects in the country, which was registered as a UNESCO World Heritage Site in 2003. Due to this importance, in recent years, experts and researchers have conducted extensive research under various titles related to the throne. The ancient site of Solomon's throne, created in a unique natural environment, contains valuable historical, archaeological, anthropological and religious information. The characteristics of this complex have created a high capacity for accepting different categories of tourism with natural, religious, historical, cultural and anthropological orientations.

II. IMPORTANCE AND NECESSITY

In this study, the aim is to re-recognize the role of water as one of the important natural elements in the backyard of traditional Iranian buildings. With a case study of Solomon's throne with its approach to naturalism and the effects of water and nature on architecture, this collection is at the forefront of expressing new ways to improve the relationship between architecture and nature in the present age.

The role of water in religions

In some religions, water is accepted as god or a heavenly goddess and mediator. Rivers, rain, lakes, snow, storms, thunderstorms, etc. are different forms of water that have been praised in different religions and cultures. Water, as an effective and life-giving substance that has the power and capacity to heal the world and atone for sins, removes impurities and cleanses everything, even the human feelings. Water is a living, spiritual substance and acts as a liaison between man and God. Water often represents the boundary between this world and the other. In the following, the position of water is mentioned according to the religious books and documents available in different religions:

Islam

In Islamic philosophy, water is considered the essence of existence and at the same time it is a factor of purification. This innate attribute (which labels filthy objects with purity) is so related to the truth of the building in Islamic architecture that its presence in the text of Islamic architecture sanctifies the building. The presence of water in Islamic architecture, especially in mosques, not only makes it a physical factor for the purification of a worshiper, but also purifies the building. The close connection between water and Islamic architecture is felt in the Qur'an verses with elegance and grandeur. Water is the barrier between "Him" and the universe, and at the same time the principle

of the universe to the Lord. Islamic architecture deals with water with interest. The unprecedented presence of water reduces the complexity of the building, its transparency reveals the immortality of the buildings that are based on the Hereafter. Its colorlessness calls a person to colorless and frees it from the disgrace that comes from the appearance of color, and its fluidity indicates the weak foundation of the buildings that people build on the notion of the immortality of the world (mirage). Water in Islamic mysticism and art is the manifestation of purity, beauty and harmony of truth. In general, Islamic art tries to manifest the oneness of God side by side with colors, forms, lights, and sounds; that is, it tries to show meaning as much as possible in the aspect. The greater the effect of meaning, and the more visible this manifestation, the softer and clearer the aspect will be and at the same time more mysterious, same as meaning. Muslims have a special respect for water and consider it superior to anything for purity. The rulings of Islam refer to the importance of water in ghushl and ablution:

- The first and most important method involves washing the whole body. Ghushl is obligatory after sexual intercourse and before the Friday prayers and reciting the Qur'an.
- Muslims should perform ablutions before daily prayers. All mosques have a place as a source for water, mostly in the form of ponds, to perform this duty.

Christianity

Water is inherently associated with baptism in the Christian religion (a ceremony held to welcome and receive a person in a Christian church). During the ceremony, a part of the person's body or the whole body enters the water or a few drops of water are sprinkled on his head. This religion is rooted in the Bible.

In part of the Bible, it is stated that Jesus (Jude) was baptized by John in the Jordan River. In baptism, water is a symbol of purity that removes sins from man. In the books of the New Testament of Christians, water represents the Spirit of God and eternal life.

Judaism

Jews use water in their religious rites to maintain their purity. It is obligatory to wash the hands before and after eating. Although the Mikveh bath ritual has been very important in Jewish society in the past, the significance of the ritual has now diminished. However, this duty is necessary to enter the Jewish religion.

In Judaism, men perform the Mikveh baths on Fridays and before major celebrations, and women perform the rituals after giving birth before marriage.

Zoroastrianism

The religion of Zoroastrianism is based on the opposition of good and evil. According to the followers of this religion, at the time of the creation of the world, the evil spirit invaded the earth and salted part of its waters. Purity and pollution are very important in Zoroastrian belief. They consider pollution to be the manifestation of evil, and they place great sanctity and respect on clean water. It is not permissible to spit, urinate or wash hands in rivers, as this will destroy the sanctity and purity of the water.

Hindu

For Hindus, water is full of holiness and spiritual purity; for these people, bathing in the morning is one of the daily duties and responsibilities. Hindu temples have been built near the water, and followers of this religion must wash their bodies before entering the temple. Many Hindu shrines are located on the banks of the river, and places where two or three rivers meet are highly sacred.

Buddhism

In Buddhism, water is used to burn the bodies of the dead. Buddhists pour water into a bowl between the monk and the dead body to overfill; after the bowl is filled with water, the monk says: "As the rain drains the river and eventually joins the ocean, we hope forgiveness will be served to this decedent" .

Shinto

According to Kami worship, the Shinto religion is based on the belief that there are countless gods living in nature. The worship of Kami always begins with the ritual of purification with water. From the Shinto point of view, this practice maintains the balance between nature, man and the gods. In Shinto, the waterfalls are sacred and have a high status in this ritual.

Water in the architecture of ancient Iran

Water was one of the holiest natural elements among the ancient Iranians. According to the mythological beliefs of the ancient Iranians, water in the second tributary was created from six tributaries and the time of its creation was mid-July. According to these beliefs, water was created after the creation of the sky and before the creation of other creatures. The ancient Iranians considered water to be one of the holy gods and sanctified and honored it, and perhaps this is how the holy goddess Anahita, the goddess of water and fertility and purity, was formed in the belief of the Iranians. Such that the Anahita Temple was built to honor this holy lady, and it was from here that Iranian architecture willingly applied the element of water to all its works. As mentioned, water is a symbol of purity, fertility, sustenance, enlightenment, goodness and blessing, science and knowledge, well-being and a bright future. It can be said that the mirror, which is somehow derived from water and is somewhat made by humans, is as valuable to Iranians as water is. Of course, it is not surprising because it is a reference for water and we give the same meaning to the mirror as to water. To be fair, we see that architecture in Iran declares its presence alongside water and in the lap of nature, without distorting it, and the role of water is more of an abstractive role. In ancient Iran, architecture moved towards water and settles beside it. Water is used in architecture, and architects consciously try to master nature and put it in order. Water is manifested in geometric form in most buildings and is a kind of centrality of architectural unity in water. Water appears in the center of pavilions and gardens, etc., and in desert areas, scarce and life-giving water causes the formation of water reservoirs, waterfalls, Ribats, and Yakhchāls, and manifests itself in a different way. To put it simpler, it's as if water is the passageway for humans to enter another world. Water has shown its spiritual role in Iranian architecture, so that the circulation of water is a display of its abstraction in nature.

Effects of water on the formation of Iranian initiatives in architecture

Water in architecture is the same as understanding water architecture. Understanding the physical laws of water behavior, forms our feelings about the action and reaction of water and most importantly its role and allegory and its connection with human life. Water is one of the natural elements that has an immutable nature. Wherever it appears, its use should reflect the perception of designers and builders of nature. The mirror is one of the latest initiatives of Iranians in interior design and facade decoration. Using small parts, mirror, a dreamy bright space was formed in order to prove the purity and sanctity of light and the value of environment in our culture, and in a word, the mirror is a symbol of Ahuramazda and reflects the light of God. This symbol is manifested in architecture due to the mirror role of water, in which walls, ceilings, doors and even the floor of the building contributed. This culture goes so far as to say that water is settled and a mirror is shared, symbolizing the same pool house that must have been built at a shallow depth to play its role as a mirror. This role can be seen in the temple of Anahita in Bishapour with the fall of a four-stone image of a cow in the water, which is used here as a symbol of the image and reminder of Ahuramazda in the water. Also, the water in this building is central and completes the symbolic aspect of Ahuramazda and the sanctity of water. In Islamic architecture, the front pools of the building are complemented by architecture and reflect like a mirror. Apart from the role of purification, the pools that we see in the architecture of mosques have also found a symbolic aspect, and by reflecting the motifs and paintings in mosques, they have found a divine aspect and water has created both the symbol of life and the symbol of death. And it cleanses man both physically and spiritually in the pool of the sanctuary by raising the ceiling above the pool relative to the adjacent spaces and placing the pool in the center of gravity of the building and by taking pictures of the ornate and delicate decorations of the pool roof in the water and strengthen the radiant sense of light in the water emphasizing this symbolic aspect of water. In the reservoirs, we have a single large pool in the middle of the building, the upper dome of which is large and high, with a vent at the end of the dome that causes spot light to fall into the pool water and is a symbol of God's reflection and remembrance in the mirror of water. The original creator of water is recalled here. In general, in all architectural buildings in which water plays a significant role, attention to the mirror and symbolic role of water can be obtained, willingly or unwillingly, and the separation of water and its mirror role can be considered impossible. Now, when it comes to buildings of the kind of thoughts and needs that arise from our culture and identity, it is better to draw on this long-standing tradition of water, whether in its purity or in its tranquility, and most importantly in its perfectionism, which is effective in every building we construct. Today, all the buildings, or rather, part of the architecture depends on the element of water.

Solomon's throne

The historical sources, which refer to the Shiz Fire Temple and in which descriptions of the Solomon's throne have been given, especially by Islamic writers, have been examined by K. Ship Matt. New research on the two locations, which are visible to each other, is indistinguishable. In August 1819, Sir Robert Carporter, a well-known explorer of the location, on his way back from the Crafto Cave riding on Sarukh Valley, arrived at these two places and described them. In 1831, Connell W. Montet visited the high valley and discovered that both the tall and strange

hills had a similar geological structure and that the springs that formed the lake were made of accumulated calcareous sediments. In 1937, “F. Schmidt” in his flights over the ancient cities of Iran, provides excellent aerial photographs that make it possible to recognize the location of both places relative to each other. At the same time, at the top of the "throne", they show not only the visible architecture on the surface, but also the rectangular general plan of the fire temple facility and the construction of the hunting palace by the lake stand out prominently on low and high lands and pits caused by the theft of bricks.



Figure 1: Solomon’s throne, Source: Author

Solomon’s throne is the first historical site to be registered globally since the Islamic Revolution. Solomon’s throne complex is considered as one of the ten major heritage projects of Iran, which was registered as a UNESCO World Heritage Site in 1982. The ancient site of Solomon's throne, created in a unique natural environment, contains valuable historical, archaeological, anthropological and religious information.

III. HISTORICAL BACKGROUND

Table 1: Solomon’s throne historical complex can be considered in its two historical periods and sub-periods as follows:

historical period		Introduction	Impacts
Before Islam	Pre-Aryan period	The area at that time belonged to the Mannaeans and was inhabited from 830 to 660 BC, and its population is composed of a part of Kassite and kuri natives.	Traces of residential area and discovered bronze pieces (mostly around Solomon Prison)
	Periods after the migration of the Aryans	The migration of the Aryans began around the first millennium BC, the most important of which were the Medes and Persians, who were spread as eastern and western branches on the Iranian plateau. The western branch of the emigrants was able to evict the natives of the throne	No evidence of settlement has been found in the area during this period.

		region and Solomon's prison, which has never been inhabited since.	
	Achaemenid period	During this time, excavations were carried out on Solomon's throne.	Remains of a small village have been found. This village consists of squalid houses where many burials have been carried out under the floors of the same houses.
	From 559 to 331 BC	During the Sassanid period, especially during the time of Khosrow Anoshirvan and Khosrow Parviz, special attention was paid to the development of Solomon's throne, the most important building on the bed belongs to this period.	The structure of wall and the towers, the fire temple of Adur Gushnasp, the north and south gates of the west porch wall, all belong to this period.
After Islam	Sasanian period	With the extinction of the Sassanid rule in the second half of the seventh century AD, the fire temple quickly lost its importance. However, according to Abu Delf, the fire at Solomon's throne was respected until the early 10th century. Archaeological excavations, however, show that the settlements were of little importance during this period.	From the discovered works related to this period, it appears that it was inhabited until the end of the tenth century and the beginning of the eleventh century, that is, throughout the Abbasid caliphate.
	From 224 to 651 AD	In the Islamic period, the fire temple lost its prosperity by accepting the religion of Islam and was used only as temporary settlements until the time of Ilkhan and with the construction of new units, especially the repair of Khosrow porch, activities resumed in this area and It was used as the summer capital. The Mongols	The use of natural rubble and gypsum and mortar in construction works, although most of the buildings now have domed arches, however, the roof has been arched with the same rubble and mortar plaster, and in

		entered the place with reverence and respect.	fact, the most excellent development of architectural technology is used in Solomon's throne.
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Source: author, based on Khakzad: 2008

Respect for nature is one of the important features of Iranian Islamic architecture

If we want to express one of the main characteristics of Iranian-Islamic architecture, respect for nature is undoubtedly one of the most important components. For example, we can mention the humans respecting nature in the Qur'an and religious principles. Because in the eyes of a Muslim, nature is all about God's revelations that must be respected. In fact, one of the most important indicators in architecture and urban planning is respect for nature. In the central courtyard of traditional Iranian houses, there is a water container and a few live trees, and the courtyard itself as a whole is a container of light, and that light and water are combined in a fountain, and then all the rooms are connected in relation to this water bowl center and defined in relation to it. Terrace provides the connection of man with the sky. All of this respect, which includes light, water, trees, the sky, and the four seasons, can be seen in the Iranian house, but our modern apartments have severed human connection with nature. So our view of nature must be revived. In the same way, they should be able to communicate properly and meditate and calculate and associate with themselves in the city

Theoretical Principles

Based on Islamic philosophers, four different approaches can be considered in relation to human nature:

1. Anti-naturalist approach
2. Nature aversion approach
3. Naturalist approach
4. Nature-building approach. (Nasr, 1998; 66)

Anti- naturalist approach (Confrontation with nature):

In this approach, man's relationship with nature is non-systemic, one-sided and consuming in such a way that he enjoys it as a commodity and exploits, dominates and opposes it. This spirit of conquest and control of nature can be clearly seen in the art and architecture of the modern industrial period. The main feature of this period is the change in the relationship between man and nature; that is, instead of giving originality to nature, man changes it to give himself originality. This is where the main focus of the relationship between man and nature changes from art to industry. Its purpose is to provide more human comfort.

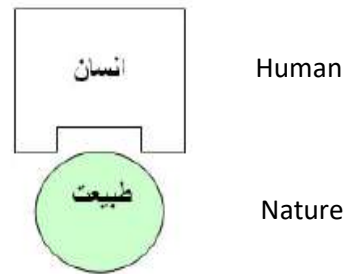


Figure 2: Anti-nature approach, source: Nasr, 1998: 67

Nature aversion approach (apathetic):

This view also sees man's relationship with nature as unsystematic or systemic (such as the relationship between the components of a machine). But unlike the previous approach, it does not recommend for control and domination of nature and considers them to have two different structures. In this view, nature is disturbing like a prisoner that deprives man of reaching the truth. In general, the foundation of this view is based on the principle of disregard or opposition to nature.

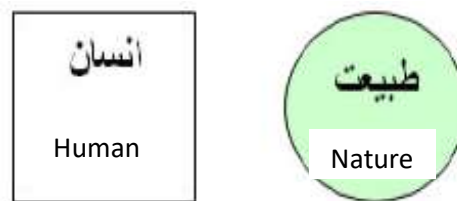


Figure 3: Nature- aversion approach, source: same

Naturalist approach (coordination):

In this view, more than all previous views, the systemic relationship of man with nature is emphasized, so that he always considers man as a part of nature, and the secret of stability and permanence is in harmony with it. Although the history of this theory is very old in Eastern schools, today a new form of naturalism has emerged in which the relationship between architecture and nature is followed more by non-structural and superficial types and is not considered organic. Most of these schools attach importance to the exploitation and imitation of the formal manifestations of nature in various forms. Organic schools should be considered the most important view in this regard. In this view, man is not separated from nature and does not intend to confront nature, nor does he seek to control it, but intends to achieve stability, peace and security through connection with it. The foundation of the practical wisdom of this view is friendship, enjoyment and intimacy with nature, and therefore pays attention to the rights of nature and considers special customs and instructions necessary in the face of nature.

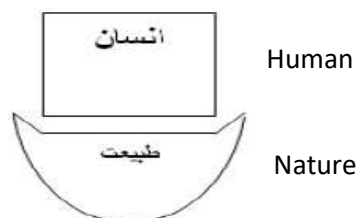


Figure 4: Naturalist approach, source: same

Nature-building approach (completion):

This approach is a kind of meta system, that is, it considers the greatness of human existence to be something beyond nature. The view of this view of nature is symbolic, such that it considers nature as the initial condition for human spiritual growth, and human art is the complement of nature's failure and semantic imperfection. Islamic and Japanese architectural styles are clear examples of this type of approach.

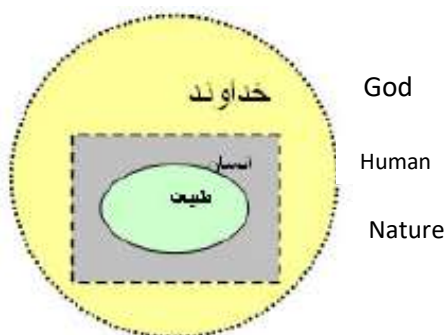


Figure 5: Nature-building approach, source: Author

Solomon's throne, an archeological site and one of the most mysterious Chakras of the world

According to studies conducted by Gaia theory, Solomon's throne forms the head of the creativity chakra of the earth (Sanaye-Golduz and Makhdoom, 2009: 44). The energy aspect of Solomon's throne, in addition to space attractions, has given a special sanctity to this place, which in recent years since 2005, along with the beginning of the reconciliation with the earth, has attracted many tourists for this purpose. In fact, these trips introduce a kind of nature tourism with the aim of receiving the earth's energies and effective communication with it to preserve and support the earth. Earth's throat chakra is a triangle on the planet with three vertices of Egyptian pyramids (the vertex of inspiration), the Kaaba in Saudi Arabia (the vertex of structure) and the Solomon's throne ancient site (Adur Gushnasp) in Iran (the vertex of creativity). Each year, the Earth's throat chakra, which also forms the earth's air cycle, begins to work at a certain time and date on the Libra sign, according to the Chakras' lunar calendar. This is a very happy time, and as the saying goes, it's the golden date of earth's throat chakra. Since 2008, with the start of the Chakra Throat activity, the 24th Earth Energy Gate - Kilimanjaro - is opened in Tanzania (Earth's Freedom Gate). The message that

the throat chakra sends to the whole world is "spreading peace and tranquility" all over the world. According to the lunar calendar, this chakra will end its peak activity in the first months of the year, which will also provide a happy situation for this chakra. At the beginning and end of the activity of a chakra, the energy pyramid of the universe and the energy pyramid of that chakra come to the peak of communication and exchange. Time and space merge to create a happy and valuable opportunity for the planet. (Coon, 2005) At the same time, extraordinary and valuable energy flows along the path of the dragon, and the wider the radius of activity of chakra, the higher the amount of energy. If not at the peak of activity, to benefit from the energy of the chakra, it is recommended to travel to one of its three vertices in the crescent or full moon or in the summer and winter. At this time, there is more opportunity to receive energy. Man has always been in touch with nature and has tried to manipulate nature in an optimal way. This type of coexistence is well seen throughout human history. In other words, since the construction of shelter, settlement etc. by humans, they have always paid attention to the factors in nature and used nature as an important and fundamental component in its plans and designs. (Kiani 78; 2002). Coexistence between man and nature has also been evident in Iranian civilizations. The importance of this coexistence, in addition to material achievements, not only makes man familiar with nature, but also maintains the individual's relationship with his surroundings and maximizes the optimal use of available natural factors such as light energy and water and wind and prevents energy consumption; but today one of the problems facing contemporary civilization is forgetting this dimension of architecture.

Relics in Solomon's throne

The platform and throne are located on a natural height 20 meters above the plain, which is generally composed of sedimentary layers of the lake. Its relics are inside an oval fence with towers and fortifications that are formed around a wide plateau. The tower on this platform (Solomon's throne) are made of carcass carved stones, the exterior is of carved cubic stones and the inner layer is of carcass stones. Around this oval courtyard, there are 38 conical defensive towers, which are important in every aspect and require separate study. The two northern and southern gates (Sassanid period) are built entirely on the axis of the lake and the fire temple. The southern gate has a special aspect, but the northern gate, which is taller and wider, was the general passage for the fire temple. The map suggests that inside the oval fence there are two different concentric squares centered on the lake, with the lake in the south center (larger square) and the fire temple in the center of the north square (smaller square). Around these two squares is a rectangular fence with an approximate length of 250 meters and a width of 50 meters and is surrounded by 60 semi-circular towers (Zarei, 2000: 1289).

The lake

One of the most important factors in the area is the large and turquoise Solomon's lake. The lake has played a decisive role in the construction of the fire temple and the surrounding space, because the axis of the main fire temple is located in its center and the most important spaces are lined up on this axis. The lake is almost oval and its special beauty is that it is built by nature. On the northwest side of the lake and in the larger square corner, the Sassanid porch known as the Khosrow porch is located which was made of red brick and mortar. Its mouth diameter is 18.5 meters

and its depth is 20 meters. This porch was rebuilt after the destruction by the Ilkhans, whose materials have been changed. The porch leads to two rooms or ablutions, 8 of which belong to the Ilkhanate period. On the south fronts of the porch, there is a dormitory attributed to Khosrow, which is lower than the other level of the works and opens to the lake in a secret way. In the center of the northern square is the famous fire temple, which faces the north gate and leads to the lake from the south. The boundary between the fire temple and the north gate is a number of corridors and courtyards that need to be explored to complete the information. The Adur Gushnasp Fire Temple itself is a complex consisting of a square central hall and a thick brick trench (Chaharbagh plan) with a brick dome. Adjacent to this complex in the western part is another complex that consists of a cross fire temple. Perhaps this is the part of the palaces where kings and priests lived. The remnants of many scattered and isolated buildings around the lake belong to the patriarchal period. Residents of Solomon's throne believe that there is a city full of gold on the bottom of the lake where Solomon has hidden his treasures. According to this legend, many people have tried to go to the bottom of the lake but never returned. They have made it to the bottom of the lake, but due to the depth of the lake being more than 75 meters and sedimentation of minerals, the sediments rise and darken the space, making it impossible to penetrate to the bottom of the lake.

Adur Gushnasp Fire Temple, the largest educational, religious and social center for Iranians before Islam

The historical castle of Solomon's throne, a remnant of the Sassanid period with various sections such as Adur Gushnasp Fire Temple as one of the most important fire temples of the Sassanid period, the Imperial and Warriors Fire Temple, Khosrow Porch, Anahita Temple, small fire temples and its strong gates and walls are among important historical monuments of the world. This historical site is a monument of the Sassanid era, when there were three very important fire temples in Iran and now only the remains of the Adur Gushnasp fire temple are left, which is called Solomon's throne. This fire temple was very important in terms of religious matter, religious beliefs and its role in the political and social life of the Sassanid era and was considered a symbol of the authority of the Sassanid government. The fire temple was destroyed by Heraclius in 624 AD and was later completely abandoned without any use. Adur Gushnasp Fire Temple is a complex consisting of a square central hall with four thick brick walls covered by a large brick dome. Adjacent to the complex in the western part is another complex consisting of a smaller cross-shaped fire temple and two columned halls with round rectangular columns and a number of rooms and additional spaces. Adur Gushnasp means fire of a male horse. According to Iranian legends, this fire temple is so named because Kaykhosrow encountered a nightly darkness while opening the Bahman Castle, which the demons created with their magic. Then a fire descended on the mane of his horse and lit up the world again, and after the victory and opening of Bahman Castle, Kaykhosrow set the landing fire there, and that fire and place was called the fire of the male horse (Gushsab or Gushnasp).



Figure 6: Adur Gushnasp Fire Temple Plan (designed by D. Hoff) (Khakzad, 2008: 31)

A rectangular pit of 8 rows of bricks has been created in the floor, in which the fire pit must be located, and four sandstone platforms with holes for placing Barsom. Rudolf Nouman describes the space as follows: "There were a number of benches or tables made of bricks to prepare the beverage which was drunk at the prayer ceremony. The priests would keep their mouths shut by the fire, so as not to contaminate the fire with their breath, and used gloves to prevent the contamination of wood pre-purified in special ceremonies. The ceremony was accompanied by ancient Avestan hymns and texts from Zoroastrian teachings. "Believers could see the ideals and knowledge from the corridor around the main room of the fire temple from behind the barriers at proper times." (Western corridor has been blocked during the patriarchal period)



Figure 7: Plan of the reconstructed design of the main fire temple (design by D. Hoff) (Khakzad, 2008: 33)

A cruciform room called the "Yezhshan-Gah" is located east of the main fire temple, where there was a stone firebox. As long as the fire was not in the main fire temple for worship, it was transferred to this room and kept on the lit boulders. The room also had four arches without surrounding corridors, in the middle of which there was a brick platform with four stands for stone fireplaces. On the south and southeast side of the room, there are spaces that did not have a roof, and most likely there were trees that provided the supplies needed for the prayer service from their branches.



Figure 8: Room plan (Yazshan-Gah) The second most important room in the complex, which is located next to the main fire temple (design by D. Hoff) (Khakzad, 2008: 34)

Adjacent to the east of the room (Yazshan-Gah) are two identical rooms composed of several squares. Each of these rooms has four arches, which may have been the fire temple treasuries to which the kings devoted part of their spoils of war. In this part, a large number of Sassanid coins have been obtained.

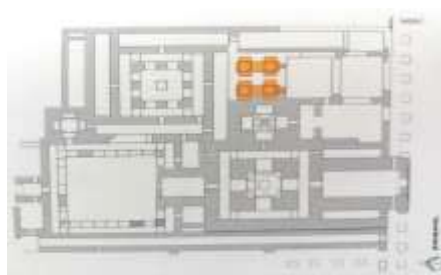


Figure 9: Fire Temple Treasury Plan (designed by D. Hoff) (Khakzad, 2008: 35)

Anahita Temple

In ancient Iran, Anahita is the guardian angel of water and abundance, beauty and belief that this goddess has a high place in Zoroastrianism. For this reason, a temple has been built and dedicated to this goddess, which is named after the temple of Anahita, and the temple attributed to Anahita is located in Solomon's throne, northeast of the four arches of the Adur Gushnasp fire temple. One of the temples identified in Solomon's throne is the temple of Anahita. The hall is located on the eastern side of the Adur Gushnasp fire temple and was probably a place of worship for the goddess of water. Architecturally, the hall is square in shape and resembles other temples such as Neishabour and Kangavar. This space, with dimensions of 19 x 19, consists of 8 large columns and is surrounded by a wide corridor that once had an arch. In the middle of the above space, which probably has an arch, there is a square platform, like the platform of Adur Gushnasp fire temple, and the set of rooms around this space is surrounded by another large space. In one of these rooms, brick platforms have been identified that were most likely used for unknown worship purposes. Undoubtedly, the whole complex was the center of worship for Anahita, in which the water had a special respect. However, since there was a direct path from the set of rooms around the space to the central room, it was a great place to pick up and hold wood that kept the sacred fire burning during the great winter when it was difficult to

collect wood. From this space, you can find your way to other spaces through narrow gates, which eventually lead to the main fire temple.

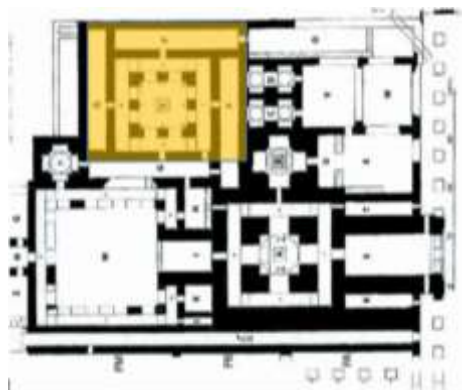


Figure 10: Anahita Temple Plan (designed by D. Hoff) (Khakzad, 2008: 35)

The location of water in Solomon's throne

The worship of Anahita (goddess of water) has a very close relationship with the ritual of worshipping fire, so the great importance of water is evident throughout the complex.

Table 2: The impact of water in Solomon's throne architecture

Space name	Specifications
Lake	The lake has played a decisive role in the construction of the fire temple and the surrounding area, and the most important spaces have been built on this basis.
Axial connection	The central connection of the complex's buildings with the lake indicates the great importance of water throughout the complex. The northern gate, the porch, the main entrance courtyard, the main altar of the temple, the porch of the fire temple and the lake are located on one axis.
Columnar porches	From the remains of the building, it can be concluded that the columned pavilions, by circling around the lake, created a space similar to the architectural pattern of the four porches.
Anahita Temple	This space, which was eventually led by narrow gates to the main fire temple, was used to praise the goddess of water.

fireplace	In the second hall of the fire temple, there were pools that were mostly ritualistic.
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Source: Author

IV. CONCLUSION

Water is one of the holiest natural elements among the ancient Iranians. The ancient Iranians considered water to be one of the sacred gods and sanctified and honored it. The creative and reproductive role of water has been known to the ancient Iranians since ancient times, and in Avesta, this role and the importance and sanctity of water have been mentioned many times. The role of water purification has long led to the use of water as one of the tools for the recognition of correct from incorrect. Iranians consider water to be a symbol of enlightenment and purity, and the application of this belief is still evident in people's customs. The importance of water in Iran's past was so great that people believed that Ahuramazda had commissioned a special angel named Anahita to maintain and protect the water. Even today, it is rare to build ponds in public places or in villas and large houses, but the scope of this Iranian symbol has become very limited and narrow among the public. In addition, it has lost much of its past function and has become more decorative and symbolic. Sometimes its fringe decorations are taken and influenced by other countries. The current Solomon's throne, as one of the remnants of the Sassanid era, is based on three elements: water, fire, and the environment. This has led to an increase in the lifecycle of the building as the best way to use natural energy. Also, the materials used in the Solomon's throne building, which used the environment of the same area, are evidence that it has a close relationship with nature. In Iran, the shrines have been built along the rivers, springs, lakes and aqueducts due to the cleanliness of the shrines, so that the worshipers remove the filth before entering the shrines to be prepared to pray. The four elements of nature include water, air, soil, and fire, which are closely related, despite their contradictions. For example, water and fire create a special atmosphere or create a special emotional, psychological and spiritual situation together, despite the contradictions and inconsistencies that they have with each other. Therefore, the display of the two elements of water and fire in the ancient Solomon's throne complex has the aspect of holiness, belief, purity, enlightenment and liberation from darkness.

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